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are among the very motives of the older 'Tell' plays. Cf., for instance, Ruef's version already referred to above.

Finally as to the music introduced in Schiller's monologue situation—a feature which Handschin also traces to Müller's influence. On October 1, 1803, Schiller saw *Julius Cæsar* played in Weimar, and on the following day wrote to Goethe: 'Für meinen Tell ist mir das Stück von unschätzbarem Wert; mein Schifflein wird auch dadurch gehoben. Er [Julius Cæsar] hat mich gleich gestern in die tätigste Stimmung gesetzt.' *Julius Cæsar*, as well as others of Shakespeare's plays, of course had its influence on Schiller's *Tell*, but, although some of the Shakespearean touches in Schiller's play are very readily recognized, others, again, are more or less conjectural. Still, if we must here again find a precedent for Schiller, I would suggest that perhaps the musical feature in *Tell* is, in part at least, to be regarded as a Shakespearean echo.

At any rate, in *Julius Cæsar* we have music artistically introduced just before the portentous ghost scene, while in *Tell* we have music most effectively introduced just before the tragic shooting scene. Why, then, not connect these two strikingly parallel features? Such a step, indeed, would be much more justified, under the circumstances, than an attempt to involve so problematical a model as *Golo und Genoveva*—a drama which, as I conclude from Handschin's article, Schiller probably never read and probably never saw performed on the stage.

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BROWNING'S EPILOGUE TO THE TWO POETS OF CROISIC.

Commentators of Browning have paid but scanty attention to the charming Epilogue to the *Two Poets of Croisic*, beginning:

"What a pretty tale you told me
Once upon a time
Said you found it somewhere (scold me!)
Was it prose or was it rhyme,
Greek or Latin? Greek, you said,
While your shoulder propped my head."

And yet the poem possesses interest, if for no other reason, in that it affords a signal illustration of the foreign debt of English literature. In this note I wish to indicate that debt by quoting a few parallels from the literature of ancient Greece and by drawing from them a conclusion which I wish to be regarded as suggestive rather than definitive.

The poem was written January 15, 1878.¹ Mrs. Orr, to whom it was dedicated, substantially denies the Greek element in the poem. "The 'Tale' with which it (*i. e.*, *The Two Poets of Croisic*) concludes is inspired by the same feeling (*i. e.*, as is *Natural Magic*). Its circumstance is ancient, and the reader is allowed to imagine that it exists in Latin or Greek; but it is simply a poetic and profound illustration of what love can do always and everywhere."² Neither Professor Lawton in his interesting paper on *The Classical Element in Browning's Poetry*³ nor Miss Scudder, *The Greek Spirit in Shelley and Browning*,⁴ alludes to the Epilogue, and it finds no place among the poems cited as coming from Classical sources in *Robert Browning's Poetry, Outline Studies*.⁵ The entire story of the cicada and the lyre-player is nevertheless purely Greek, as the poet himself clearly indicates in the opening lines. The story appears in both verse and prose. Several of the references have been cited by Mr. Mackail in a note on an epigram in the Palatine Anthology in his first edition of *Select Epigrams from the Greek Anthology*.⁶ These were repeated without addition by Mr. Cooke in his *Guide Book*.⁷ The note in the 1896 edition of Browning's poems by Charlotte Porter and Helen A. Clarke, the editors of *Poet Lore*, is based upon the comments of Mr. Cooke and of Mrs. Orr. It is incorrect in saying

¹ *Poetic and Dramatic Works of R. Browning*, vol. VI, p. 116; G. W. Cooke, *A Guide Book to the Poetic and Dramatic Works of Browning*, Boston, 1891, p. 424; *Browning Society Papers*, 1881-1884, Part I, Chronological List of B.'s Works, p. 69.

² *Handbook to Works of Robert Browning*, London, 1885, pp. 217, 218.

³ *Boston Browning Papers*, New York, 1897, pp. 363-387.

⁴ *Ibid.*, pp. 438-470.

⁵ Chicago, 1886, p. 24.

⁶ Longmans, Green, and Co., London, 1890: Epigram 6. 54. This edition is now out of print. The epigram is omitted from the second edition, London, 1906.

⁷ G. W. Cooke, pp. 446, 447.

"the tale appears in the Greek Anthology in both prose and verse." There is no prose version in the Anthology. But the earliest and most important of all the versions has escaped notice and no attempt has been made to ascertain the relation of the stories nor how Browning may have come by his own version.

The earliest version extant is in prose and is found in the *Wonderbook* of Antigonos of Carystus, who lived till at least 226 B. C. The *Wonderbook* contains an account, in one hundred and ninety-one paragraphs, of marvellous occurrences, especially in the realm of nature associated with mythology. The story of Antigonos reads as follows :

'Timaëus, the writer of the History of Sicily, says that although the Rhegians and Locrians are divided by the river called Halece the Locrian cicadas sing, while the Rhegian are songless. And a more fabulous circumstance than this is narrated by him. For when the lyre-players, Ariston from Rhegium and Eunomus from Locri, came to Delphi and entered into a dispute regarding the drawing of lots, Ariston deemed it unbecoming to be worsted inasmuch as the entire colony of the Rhegians had come from Delphi, even from the God. But Eunomus ridiculed him saying that they have no business at all with lyre and song among whom not even the cicadas sing. When the Rhegian, notwithstanding, was on the point of success in the contest, Eunomus the Locrian won from the following cause. In the midst of his song a cicada alighted upon his lyre and sang. Thereupon the festal assembly shouted their praise of the circumstance and bade that it be allowed.'⁸

The greater part of the *Wonderbook* is a compilation from the *History of Animals*, of Aristotle, and the *Mirabilia* of Callimachus, the librarian at Alexandria under Ptolemy Philadelphus. The other sources are Ktesias, Eudoxus, and Timaëus. The passage cannot have come from Aristotle, for while Aristotle has several references to the singing of cicadas, he nowhere tells the story of Eunomus and Ariston. It is impossible to say for a certainty whether the passage in question was taken directly from Timaëus or indirectly through the work of Callimachus. I believe it was taken directly from Timaëus (1) because of the explicit

mention of the name of Timaëus as the source⁹; (2) because Antigonos, who at the latest came barely a generation after Timaëus, was in a position to know his work at first hand; (3) because Timaëus was much given to the narration of myths, as the numerous fragments show—a tendency which won for him the merited rebuke of a teller of 'old wives' tales' from the sober Polybius¹⁰; and (4) because precisely the same story in almost identical language is given by the geographer Strabo (67 B. C. to 19 A. D.).

'The river Halece divides Rhegium from Locri, flowing through a deep ravine, and there is a certain singular circumstance respecting cicadas which is worthy of note. For the cicadas in the territory of the Locrians sing, while those on the other side of the river are songless. The cause of this is supposed to be the fact that their country is woody so that their membranes are moistened by dew and produce no sound, whereas those on the Locrian side have theirs warmed by the sun's rays, and are dry and horny so that they easily give forth sound. And there is shown at Locri a statue of Eunomus the lyre-player, with a cicada sitting on his lyre. Timaëus says that at the Pythian Games this Eunomus and Ariston of Rhegium contended about the lot, and that Ariston requested the support of the Delphians, alleging that his ancestors were priests of the god and had sent out the colony from Delphi. But Eunomus said the Rhegians had no business at all with musical contests because even the cicadas, the most musical of living creatures, were silent among them. Ariston was in popular favor, nevertheless, and had hopes of obtaining the victory. But Eunomus won and dedicated the aforesaid statue in his native city because, in the course of the contest, when one of the strings snapped, a cicada lighted upon it and supplied the missing note.'¹¹

It will be observed that Strabo, like Antigonos, explicitly mentions Timaëus as his source. Strabo's use of Timaëus cannot be doubted for he quotes Timaëus five times with definite content. The obscure work of Antigonos is nowhere referred to and was probably unknown to him. The earliest known authority, therefore, for the cicada story is Timaëus of Tauromenium who lived from about 350 to 260 before Christ.

The myth must early have found its way in

⁸ Cf. *Antig. Caryst. Hist. Mir.*, C. 1, Müller, *Fragmenta Historicorum Graecorum*, vol. I, p. 206.

¹⁰ *Polyb.*, 12. 24, 5.

¹¹ Strabo, *Geographica*, 6. 1, 9 (p. 260).

stereotyped language into the collections of the mythographers. For it reappears as the fifth fable in the collection of Konon, the mythographer, preserved in the yellow pages of Photius the lexicographer. Nothing is known of Konon save that his book comprised fifty fables and was dedicated to the learned Archelaos of Cappadocia.

'The fifth tale tells the story of a Rhegian and Eunomus the Locrian, the lyre-players, and how they came to Delphi; and that the Rhegians and Locrians being divided by a river (the river's name is Halece) the Rhegians have songless cicadas, while Locri has cicadas that sing; and how Eunomus in a contest with the Rhegian through the song of a cicada defeated his opponent. For the harmony then being of seven strings, and one of the strings breaking, a cicada leaped upon the lyre and supplied the want of the missing string.'¹²

The relationship of these literary scrap-books, from Callimachus down, it is impossible to determine with certainty. But so far as this cicada story is concerned there can be no doubt from both its form and content that it is a lineal descendant of Timaeus's source and that it is also an ancestor, or the ancestor, of versions which we shall find in the Anthology. Not a few epigrams in the Anthology must have been based upon some such mythographical source-book as Konon's or Callimachus's.

Clement of Alexandria repeats the story with the addition of such moralistic elements as were common to the Church Fathers in their treatment of Greek mythology. 'I might tell you,' he says in his *Exhortation to the Heathen*,

'I might tell you also the story of another, a brother to these—the subject of a myth and a minstrel, Eunomus the Locrian and the Pythian cicada. A solemn Hellenic assembly had met at Pytho to celebrate the death of the Pythian serpent when Eunomus sang the reptile's epitaph. Whether his ode was a hymn in praise of the serpent or a dirge I am not able to say. But there was a contest and Eunomus was playing the lyre in the summer time: it was when the cicadas, warmed by the sun, were chirping beneath the leaves along the hills; but they were singing not to that dead dragon but to God all-wise—a lay unfettered by rule, better than the numbers of

Eunomus. The Locrian broke a string. The cicada sprang on the neck of the instrument and sang on it as on a branch; and the minstrel, adapting his strain to the cicada's song, made up for the want of the missing string. The cicada, then, was attracted by the song of Eunomus, as the fable represents, according to which also a bronze statue of Eunomus with his lyre, and the Locrian's ally, was erected at Pytho. But of its own accord it flew to the lyre, and of its own accord sang, and was regarded by the Greeks as a musical performer.'¹³

In a letter to Jamblichus (Ep. 41) the emperor Julian writes:

'Do not yourself deign to add your want. Even before now God stood by an archer, when called upon, and laid his hand on the shaft; and when a lyre-player was singing the orthian strain, the Pythian god through a cicada rightly supplied the sound of the missing string.'

Aelian¹⁴ and Pausanias,¹⁵ the second century Baedeker, are also impressed by the musical qualities of the Locrian cicadas but do not relate the myth of Eunomus. The Rhegian cicadas, says Pausanias, 'utter never a cheep,' and Aelian admits the fact but does 'not know the cause; nobody knows; nature alone knows.'¹⁶

Plato called the cicadas 'the prophets of the Muses' and their singing was proverbial among the Greeks for sweetness, as many passages attest.¹⁷ And the tradition has remained in English poetry. But Herakles had a duller ear and a shorter temper than most, if we are to believe Diodorus Siculus (4. 22). For when the cicadas disturbed Herakles's sleep during a night's stay in the Locrian region, he swore to the gods that he would clean them out. 'And in all after time,' Diodorus continues, 'none was ever seen there.' Not so. But Diodorus was a book-worm and probably didn't know a cricket when he saw one.

¹² Clem. Alex., *Protrept.* C. 1.

¹³ *De nat. animal.* 5 (E) 9.

¹⁴ 6, 6, 2.

¹⁵ Cf. Pliny, *N. H.*, 11. 26 (32). In Lucian's *Vera Historia*, bk. 2. 15, Eunomus is a leader of the Elysian chorus.

¹⁷ Cf. Il. 3. 151; Hesiod, *W. D.*, 582; Alcaeus frag., 39 (B); Theocr. 1. 148; 16. 94; Anacreontea, 32; Aristoph. *Pax*, 1159; Anth. Pal., *passim*.

¹² Photius, cod. 186, narratio 5; cf. also Theophrastus Simoc. in *ἀπορ. φασ.* proem.

The story occurs twice in the Anthology, once under the name of Paulus Silentiarius (6. 54), who was a court official under Justinian, and again among the anonymous epigrams (9. 584). Paulus's poem bears a heading which may have been identical with the dedicatory inscription: 'the offering of Eunomus, the lyrist, to Apollo.' The poem itself differs from the foregoing versions in that the name of Eunomus's opponent is given as Parthes, not Ariston. It reads:

'The Locrian Eunomus offers up this bronze cicada to the Lycorean god as a memorial of his contest for the crown. For the contest was of the lyre and Parthes stood against me¹⁸; but when the Locrian shell sang under the plectrum, a lyre-string rang and snapped jarringly. But ere the rhythmical song halted in its harmony, a cicada, trilling delicately, settled on the lyre and took up the note of the missing string. And the rustic sound that till then chirruped in the woodlands it turned to the measure of my touch upon the lyre. Wherefore, blessed son of Leto, he honors thy cicada, seating the singer in bronze upon his lyre.'¹⁹

The anonymous version is four lines longer and presents slight variations. The heading runs: 'on a statue of Eunomus the lyre-player standing in Delphi, having a musical cicada on the lyre.' The opponent is now Spartis, and the poem is characterized by a slightly different tone, a note of almost Pindaric pride:

'Thou knowest, Apollo, how I, Eunomus, the Locrian, once defeated Spartis. I speak to those who know. I was playing a fast lay—if αἶολον νόμον is not classical for a rag-time lay—on my lyre when, in midst of the song, my plectrum snapped a string. And when occasion called for the proper note it remained no longer true to the rhythmic strains. But a cicada alighting of its own accord upon the lyre's bridge supplied the want in the harmony. For I struck the six strings and when I took thought of the seventh I found the cicada's note. For the singer of the noon-day sun then fitted its pastoral song to my lay and whenever its song came forth it altered its note to chime with my soul-less strings. Therefore I render thanks to the symphonist who, moulded in bronze, sits upon my lyre.'²⁰

These detailed references disprove Mrs. Orr's note. Now which of these versions, the oldest going back to Timaeus, was Browning most likely to have known? Browning's reading in Greek, as numerous passages in his letters prove, was confined fairly closely to the usual, beaten track, and none of these versions can be said to lie in books commonly read. I think that Browning's poem itself supplies the first clue to his immediate source. For there can be no doubt, it seems to me, that the "you" of the poem is Mrs. Browning, although the poem appeared sometime after her death. Mrs. Browning's reading in Greek covered a wide range and often penetrated into dark corners. "I read much," she writes in *Aurora Leigh*:

"I read much. What my father taught before
From many a volume, love re-emphasized
Upon the self-same pages: Theophrast
Grew tender with the memory of his eyes,
And Aelian made mine wet."²¹

It is certain that she knew Paulus Silentiarius. For in a letter to Mr. H. S. Boyd, her director in Greek, she writes under the date of March 29, 1842:

"I send you Silentiarius and some poems of Pisida in the same volume. Even if you had not asked for them, I should have asked you to look at some passages which are fine in both. It appears to me that Silentiarius writes difficult Greek, overlaying his description with a multitude of architectural and other far-fetched words."²²

And again she writes to him on May 17, 1842:

"You do not like Silentiarius *very much* (that is *my* inference), since you have kept him so short a time. And I quite agree with you that he is not a poet of the same interest as Gregory Nazianzen, however he may appear to me of more lofty cadence in his versification. My own impression is that John of Euchaita is worth two of each of them as a poet."²³

This volume must have been the thirty-second in the *Corpus Scriptorum Historiae Byzantinae*, published at Bonn in 1837. Her remark about Silentiarius "overlaying his description with a mul-

²¹ Bk. 1. Cf. what she says of Proclus, bk. 5.

²² *Letters of E. B. Browning*, 3rd edit. London, vol. I, p. 103.

²³ *Ibid.*, p. 104.

¹⁸ This line is quoted by Suidas under *Parthes*.

¹⁹ *Anthol. Pal.*, 6. 54.

²⁰ *Anthol. Pal.*, 9. 584.

titude of architectural and other far-fetched words" is due to the fact that the volume contains only the *Ekphrasis*, a descriptive poem, in tedious hexameters, of the Church of St. Sophia and its chancel, at Constantinople. Paulus is also the author of some seventy-eight epigrams in the Anthology which are characterized by a perfection of finish second only to Meleager's.

It is safe to say that with all her breadth of reading, Mrs. Browning would not have left unread so interesting a portion of the later literature, so interesting above all to a poet, as the Anthology. And the Anthology was easily accessible to her in the three small volumes of the Tauchnitz edition first published at Leipzig in 1829 and later running through several editions. From this Garden of Song, as the Greeks liked to call it, she must have culled the story which she gave her husband. For Browning's version bears most striking resemblance to the anonymous epigram and there can be no doubt that his poem was based upon it. It is improbable, I think, that Mrs. Browning was familiar with the prose versions of Strabo or Konon or Antigonus of Carystus.

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FRENCH WORDS IN ENGLISH AFTER 1066.

In his *Growth and Structure of the English Language*, pp. 93-94, Professor Jespersen shows the influx of French words at different periods by means of a table comprising one thousand words. The table gives the half-century to which the earliest quotation in the *NED*. belongs and proves "conclusively that the linguistic influence did not begin immediately after the conquest, and that it was strongest in the years 1251-1400."

In my opinion this method cannot lead to satisfactory results. I set aside the question of the exact date of some early Middle-English texts, and do not dispute the authority of the *NED*., though inaccuracies occur even in that monumental work. My objection is that the loan-words are counted without regard to the scope

and the nature of the literature in which they are found. The fourteenth century is represented by 300 borrowings, the twelfth by 16 (15 in the second half, 1 in the first). But the fourteenth century possesses a rich and varied literature which, as a matter of course, offers a far greater number of loan-words than we can possibly expect to find in the scanty and poor products of the century that followed the Conquest. A hundred pages contain more foreign words than ten pages do.

Kluge enumerates some twenty French words in late Old English (*Engl. Stud.*, xxi, pp. 334 f.), unfortunately without giving references. Some of these words are very doubtful,¹ but on the other hand we may add *drut*,² *tur*, and perhaps *gingifer*, *burse*, *cuffie*, *cantel*, *butse* (?), see Dictionaries.

Was the Norman Conquest immediately followed by a stronger influx of French words?

The literary sources are so scarce that it is difficult to draw conclusions as to the number of the loan-words and the date of their adoption. In a great many cases Latin paved the way to French; but it is also possible that French influence was at work through the medium of the language of the Church.

Legat is found twice in *Pet. Chr.*, 675 (*Pet.* insertion), rendering Lat. *legatus*, and further *ib.* 1123, 1127, at any rate reinforced by French, like *aduent*, *ib.* 963, 1099, 1120, and perhaps *euangelista*, *ib.* 1119. *Capellan* appears towards the end of the eleventh century, *Land Chart*, p. 251, *Pet. Chr.*, 1099;³ the use of the word was

¹ *Tresor* is now placed by Kluge in the 12th c., see *Grundr. d. roman. Phil.*, I, p. 513. I think *roce* is Germanic. If *catt* is French at all, it is certainly not a late borrowing. *Arce-* is rather due to Latin; in spite of an increasing French influence the later annals of the *Pet. Chr.* prefer *erce-* (French *arche-* seems to appear about 1200, Lamb. H. 41, Lag., III, 193, Earle, *Land Charters*, pp. 377 f., etc.). As to *clerc*, cf. MacGillivray, *The Influence of Christianity*, etc., p. 75; the very nature of the liquids implies uncertainty in spelling, comp. conversely Lag., B III, 196 *clearekes*, etc. I observe that *cumin*, which may be French, is quoted by the *NED*. from Mt. xxiii, 23 Hatt. ms. (cf. *v* in the emendation to Corp.). *Cumin* also occurs in *Peri Didax.*, p. 45, 18 (Löwenack's edition).

² *Drut*, *Be domes dage*, v. 290; *druið*, *Cant. Godr.*, *Zup-itza*, *Engl. Stud.*, xi, 431.

³ The contracted form *capel* occurs in *Land Chart*, p. 261.